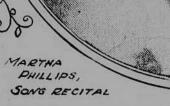
In the World of Concerts and Opera





MEZZO - SOPRANO





Reflections on the Chicago Opera Season And Elgar's 'Variations'

With last night's performance at the period there were thirty-eight evening the character of its performances the be set down for the sake of the recorganization is much older than three ord, though with it there might go years. It dates back, indeed, to the the announcement that the operas were early days of the Hammerstein regime | more remarkable for their number than at the Manhattan. That régime, after the performances were for their exits style was fixed by the coming of cellence. This was the repertory in predominantly French repertory, was tre Re" (three times); "Pelleas et Melicontinued when the rivalry between sande," "L'Heure espagnole" (twice), "Pagliacci" (twice), "Madame Chrysan-Opera Company gave way first to an af- theme," "Rip Van Winkie," "Un Ballo filiation between the New York and Chi- in Maschera" (twice), "Madama But-

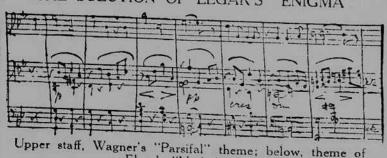
the doings of the companies in the artistic field. As little are we disposed to inquire into the effect which the annual coming of the visitors has upon its financial status. The visits are said to be essential to the existence of the Chicago company, because its home city cannot maintain a season long enough to enable it to engage the artists and other forces necessary to give the company being. The shortest time practicable for contractual purposes is twenty weeks. Half of that period being all that Chicago can afford, the remainder

scarcely se when on the last subscription night the management did the same thing, apparently for the reason that it was believed that purient popular curiosity to see a profigate and indecent exhibition would bring a crowd into the theater despite an increase in the price of tickets. These actions, we are inclined to believe, will react detrimentally to the company if it should visi New York again next seeds. But there is no telling; cancerned seeders are singularly patients. But there is no telling; cancerned seeders are singularly patients. The season, which, began on January from a study of the theme in connections. scarcely so when on the last subscrip-

Lexington Theater the Chicago Opera and afternoon representations and in Company (or Association, which seems them thirty-two operas and two ballets to be its legal title) concluded its received a total of forty-four performthird season in New York. In the ances, the list including one triple essential elements of its personnel and and a few double bills. The list may den and the introduction of a the order of production: "L'Amore dei fillation between the New York and Chicago organizations, then to a truce, during which the latter gave a few of its characteristic representations at the Metropolitan Opera House and finally to what is now undisguised rivalry during nearly one-quarter of the New York company's regular season.

To what extent that rivalry affects the local institution financially we have no disposition to discuss, since we seek to concern ourselves only with the doings of the companies in the seek to concern ourselves only with the doings of the companies in the seek to concern ourselves only with the doings of the companies in the seek to concern ourselves only with the doings of the companies in the seek to concern ourselves only with the doings of the companies in the seek to concern ourselves only with the doings of the companies in the seek to concern ourselves only with the doings of the companies in the seek to concern ourselves only with the doings of the companies in the seek to concern ourselves only with the doings of the companies in the seek to concern ourselves only with the doings of the companies in the seek to concern ourselves only with the doings of the companies in the seek to concern ourselves only with the doings of the companies in the seek to concern ourselves only with the doings of the companies in the seek to concern ourselves only with the doings of the companies in the seek to concern ourselves only with the doings of the companies in the seek to concern ourselves only with the doings of the companies in the seek to concern ourselves only with the doings of the companies in the seek to concern ourselves only with the seek to concern ourselves and

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AMONG THOSE PRESENT IN THE MUSICAL EVENTS OF THE WEEK

Programs of the Week

MONDAY Carnegie Hall, 3 p. m. Song recital

St. Luke's Church, 8:15 p. m. Organ Alexander Rhim recital by Warren Gehrken, assisted

Dadley Buck) Handel Schubert Manon' Will Be

MIKOVA,

the Philharmonic Orchestra:

Baldwin; Hippodrome, 8:15 p. m., concert by John McCormack, Mary Garden and the Chicago Opera Orchestra, for the benefit of the American Legion of New York County; Metropolitan Opera House, 8:30 p. m., popular operatic concert; Hotel Biltmore, 8:15 p. m., concert for the benefit of the Florentine Committee for Blind Soldiers; Brooklyn Academy of Music, 3 p. m., concert by the New York Chamber Music Society. MONDAY-Metropolitan Opera House, 8 p. m., Italian operas, "Il Tabarro," "Suor Angelica" and "Gianni Schicchi"; Aeolian Hall, 3 p. m., pianoforte

recital by Ralph Leopold; 8:15 p. m., song recital by Martha Phillips; Carnegie Hall, 8:15 p. m., song recital by Olga Carrara; Park Theater, 8:15 p. m. (and all the week), English operatta, "Ruddigore." TUESDAY-Aeolian Hall, 3 p. m., pianforte recital by Maurice Dumesnil; 8:15 p. m., concert by the New York Chamber Music Society; Carnegie

Hall, 8:15 p. m., song recital by Maria Winetzkaja; Princess Theater, 3 p. m., song recital by Emma Van de Zande. WEDNESDAY - Carnegie Hall, 8:15 p. m., "Evening Mail" concert; Acolian Hall, 3 p. m., song recital by Carmen Pascova; Metropolitan Opera

House, 8 p. m., opera, "Cleopatra's Night" and "Le Coq d'Or"; City College, 4 p. m., free organ recital by Samuel A. Baldwin; Havemeyer Hall, Columbia University, 4:15 p. m., lecture recital on "Descriptive Music" by Grace Hofheimer. THURSDAY-Aeolian Hall, 3 p. m., pianoforte recital by Raymond Wilson;

8:15 p. m., song recital by Harriet Foster; Carnegie Hall, 8:30 p. m., concert by the Philharmonic Society; Metropolitan Opera House, 8 p. m., English opera, "Oberon"; Brooklyn Academy of Music, 8:15 p. m., song recital by Lucy Gates. FRIDAY-Metropolitan Opera House, 8 p. m., French opera, "Le Prophète";

Acolian Hall, 3 p. m., violin recital by Harriet Ware; 8:15 p. m., pianoforte recital by Richard Buhlig; Carnegie Hall, 2:30 p. m., concert by the Philharmonic Society. SATURDAY-Metropolitan Opera House, 2 p. m., French opera, "Manon"; Carnegie Hall, 8:30 p. m., concert of the Philharmonic Society; 2.30

8:15 p. m., free orchestral concert.

n. m., concert of symphonic music for young people by the Symphony Society; Acolian Hall, 3 p. m., violoncello recital by Pablo Casale; 8:15 p. m., violin recital by Abraham Haitowitsch; Metropolitan Art Museum,

CARMEN PASCOVA

MEZZO-SOPRANO

Egyptian Sistrum

To Be Feature at Symphony Concert

Mr. Walter Damrosch's symptony concerts for young people, given by the New York Symphony Orchestra, will have Miss Lucy Gates as soloist at the coming concert on Saturday aftermen in Carnegie Hall. This concert will be devoted to illustrating the percussion.

devoted to illustrating the percussion, instruments of the orchestra and among the instruments to be referred to by Mr. Damrosch in his explanatory remarks will be an Egyptian sistrum which was probably used at least 1806 B. C. This sistrum is the property of Mr. Damrosch, having been bought by him a number of years ago in Europe, and is one of the very few examples of this instrument now in existence. The other instruments to be illustrated are the kettledrum, big drum, snare drumtambour de basque, tambourine, castanets, triangle, sleigh bells, cymbals. Greek cymbals and the xylophone.

The program will open with the Gypsy and Scotch Idyl from the ballst music of Saint-Saëns' "Henry VIII." to be followed by Mozart's aria, "Il pastore," sung by Miss Lucy Gata, with a violin obbligato by Mr. Gustavith a violin obbligato by Mr. Gustavith a violin obbligato by Mr. Gustavith orchestra. Then will come the Andam Von Blon's "Whisperings of the Flowers," Victor Herbert's solo for yill from Haydn's "Surprise" Symphon phone, played by Mr. S. Borodkin; "Bell Song." from Delibes' "Lakue sung by Miss Gatas, and the concern will close with the march from Mershoer's "Le Prophète."